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AMERICAN ART NEWS.

VOL. VIII, No. 15.

NEW YORK, JANUARY 22, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.

See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 566 Fifth Avenue—Paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
R. Ederheimer, 4 West 40th Street—Special exhibition illustrating the development of engraving.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Fine wall hangings, oriental rugs, carpets belonging to Gen. Socrate Kahn.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Works of art.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 372 Fifth Avenue—Selected American paintings.
Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.).

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co.—Pictures, prints and etchings.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

GOING TO WORK—DAWN OF DAY.

By J. F. Millet.

Courtesy American Art Association.

In the H. S. Henry Collection.



COMING HENRY SALE.

The twenty-one masterpieces by the Barbizon and other great modern French painters, owned by the late H. S. Henry, of Philadelphia, will be placed on exhibition in the galleries on Friday next, Jan. 28, and will be sold at Mendelssohn Hall on Friday evening, Feb. 4. The dispersal of this collection is awaited with eager anticipation by collectors, dealers and the art public. Mr. Henry was for some years a most intelligent and discriminating collector, and his first collection, chiefly of Barbizon and other modern French pictures, was sold in Mendelssohn Hall on Jan. 25, 1907, for a total of \$352,800.

(Continued on Page 4.)

CHICAGO.

Exhibitions:

Art Institute—Paintings by Alfred East.
Art Institute—Annual display by Artists of Chicago and vicinity.
O'Brien's—Paintings by Childe Hassam.
Rembrandt's—Portraits by John Da Costa.
Rouiller's—English etchings.
Young's—American paintings.

The annual exhibition at the Institute by artists of Chicago and vicinity is notable in sculpture.

Lorado Taft shows the model for "Eternal Silence," the heroic bronze figure now in Graceland Cemetery; "An Indian," the model for the gigantic "Blackhawk," to be erected on the heights overlooking Rock River at Eagle's Nest, Mr. Taft's summer home at Oregon, Ill., and an admirable portrait bust of Ralph Clarkson, the portrait painter. There is a group of portrait busts in marble and bronze by Josef M. Korbel. Mr. Korbel intends to make Chicago his home. His work received the first prize for sculpture. "Homeward," by Ben D. Cable, was awarded the second prize intended for an original design. Gilbert Risvoid was given honorable mention for his "American Venus." "The Emigrants," by Charles Haag, an example of realism, has attracted considerable attention. The bronze portrait busts of "Dores" and "Evelyn" and a "Nymph," by Julia Bracken-Wendt, rank with the best works of the display. Delightful portraits of children are here, especially "Baby," by Kathleen Robinson, and the figures by Leonard Crunelle.

John Paulding's model for the difficult and satisfactorily executed Studebaker memorial tablet, which contains several portraits, a rugged relief of Abraham Lincoln and a sketch, represents both taste and skill. Charles J. Mulligan shows one figure, that of the "Angel," for the Schroeder memorial, and Nellie V. Walker has a dignified bust of Dr. King. Mrs. Lou Wall Moore shows a "Modern Spanish Dancer, Saharet," loaned by Marx Oberndorfer, and "La Follie," and two panels with ideal designs of "Morning" and "Evening." There are good qualities in "Emma," by Helen Fuller, or "Praxiteles," by F. C. Hibbard; decision in the portrait bust of John G. Prasuhn, and merit in the work of Laura Kratz, Mary Washburn, Florence Wyle or P. Fontan.

The Chicago Society of Artists gave a reception in honor of Alfred East at the Institute on Monday last.

Young's Art Galleries opened on Monday an exhibition of American painters, including landscapes and the animal painters of America.

WASHINGTON.

Exhibitions:

Corcoran Gallery—Paintings by Edward Redfield.
V. G. Fischer's—Sketches by Gerard Barry.
Veerhoof's—Watercolors by Alexander Robinson.

An exhibition of paintings by Alexander Robinson is on at the Veerhoof Galleries. They are in thirty-one watercolor tempera and eight pastels. The effect of the watercolors and tempera works is the same, as the artist uses heavy body color in the former.

Most of the pictures are of Dutch themes, and, while characteristic, have a richness, warmth, typical of the art of Spain. Those pictures painted in Bruges are perhaps the most attractive. With them are glimpses of Velendam, of a mill by the Zuyder Zee and of Marken, Mennikendam, and, finally, the coast.

Mr. V. G. Fischer is showing in his galleries sketches made by Gerard Barry during the past summer in northern New England. Three are marines painted in midocean. There are coast scenes and landscapes.

BALTIMORE.

Exhibitions:

Maryland Institute—Watercolor Club annual display to Jan. 29.
Walter's Gallery—Open every Wednesday and Saturday until April.

The sixteenth annual exhibition of the Watercolor Club opened at the Maryland Institute Tuesday last. The active members of the club and the ladies who were hostesses of the Municipal Art Society received the guests on Tuesday evening. Many of the strongest contemporary artists are represented among the 200 or more exhibits, and the Baltimore painters are well to the front. The pictures are well arranged. The hanging committee, composed of W. R. C. Wood and Mrs. Harrison T. Beachem, president of the club, displayed much taste and management in the arrangement. Watercolors, pastels, black-and-white illustrations, and miniatures are included in the exhibits shown. The four watercolors of Alfred East, president of the Royal Society of British Painters, attract much attention.

One of the most original pictures in the collection is that by L. W. Zeigler, "Awaken Thee, Titania." Among the local exhibitors are Edwin S. Whitman, W. R. C. Wood, Dora Murdoch, Irving Ward, and C. M. Walther. The exhibition will be open through January 29.

On Jan. 8 and 13 the Walters Gallery was again thronged with visitors. Schuler's "Ariadne" has been now placed in a position commanding the stairway to the second floor, and is therefore much more conspicuous. Not far from this stairway is a group of candelabra, vases, lamps and fragments of sculpture found in Padua, Italy, in the church of St. Felice. When the members of the Archaeological Institute of America and the American Philological Association visited Baltimore recently, Mr. Walters gave permission for a private view of his gallery.

In the South Gallery two canvases by Puvis de Chavannes, "Laudus Pro Patria" and "Hope," Ingres' "Oedipoeus" and the "Sphinx," Millet's "Goose Girl Bathing," and Turner's "Ehrenbreitstein" and "Raby Castle," attract deserved attention.

In addition to Wednesdays and Saturdays, until the last of April, the gallery will be open Washington's Birthday and Easter Monday.

BOSTON.

Exhibitions:

Do'l & Richards—Edward D. Boit—Jan. 21 to Feb. 2.
Vose Gallery—First exhibition in America of the works of William Sergeant Kendall—To Feb. 5.
Copley Gallery—Louis Kronberg—To Feb. 8.
St. Botolph Club—Loan exhibition of works by Frank W. Benson—To Jan. 31.
City Club—Margaret F. Richardson—To Jan. 31.

The Frank W. Benson exhibition is on at the St. Botolph Club and has attracted hundreds of visitors. Nearly all the work in landscape shows strong sunlight effects, while the portrait work seems based on a somewhat massive scale. An altogether lovely painting is that of the artist's three daughters, done some years ago, which is delightful in its harmonious balance and simplicity. Several interiors show a charming repose and refinement, and the one marine exhibited shows that the painter's taste as well as his power of handling is catholic. Paintings have been loaned from the Cincinnati Museum, the museum at Worcester, and from the Art Institute of Chicago, as well as from the Boston Museum of Fine Arts. The exhibition will be continued for the remainder of the month.

Charles Wellington Furlong held an exhibition of the original paintings and drawings made in Northern Africa dur-

ing his recent trips to that region for the purpose of securing illustrations for his book, "The Gateway to the Sahara." The paintings express vividly the loneliness and sublimity of the vast desert stretches and are characterizations of the daily lives of the Bedouin and Arab peoples. The draughtsmanship is excellent and many of the pictures show a keen sensibility to subtle color tones.

The marines of Charles H. Woodbury on view at the Copley Gallery are broad impressionistic canvases bigly rendered with strong feeling for ocean phases. Woodbury's technic is admirable, while his color at times "sings." His landscapes—big snow spaces with the rock modeling showing in patches—are vigorously handled, and his canvases "Three Hills," depicted in three different seasons—spring, summer, and winter—are agreeable in color and satisfying in feeling. "In Mid Ocean," a big canvas which took the second prize of the Worcester Art Museum some years ago, is shown, and presents the wide, majestic spaces of the ocean with its bulking waves in a manner which appeals strongly to the emotional qualities. Woodbury has an idea in each of his paintings, and in this exhibition he has rendered it in a way at once adequate and convincing. The exhibition closed to-day.

Joseph De Camp has just finished a successful portrait of Rev. Daniel Merriam, president of the Worcester Art Museum.

J. E. Enneking is at work upon a large canvas picturing landscape in its most highly idealized form. This has been the aim of Enneking for the past few years, and that it has been successful there can be small doubt. Hills rising out of a luminous mist, the colors so softly gradated that the landscape seems to rise from the haze as one looks, valleys glowing in the soft virginal greens of spring, and mountainsides brilliant with autumn tints, rich yet subdued, form a few of the paintings which exemplify this aim. Enneking says "The ideal is only the choicest expression of the real," and to that end all painting should strive to fulfil the subtler beauty and shades of meaning which are imperceptible to one who looks merely for the obvious in art.

Messrs. R. C. & N. M. Vose opened, in the new gallery, on Tuesday, a special exhibition of the works of William Sergeant Kendall. This is the first complete exhibition of Mr. Kendall's paintings ever held in America. Further mention of this interesting display will be made in our next issue.

PHILADELPHIA.

Exhibitions:

Academy Fine Arts—105th annual display.
Plastic Club—Portraits and landscape photographs by Miss Florence and Chas. A. Maynard.

A new art gallery, at No. 716 Locust Street, financed by Mr. Samuel S. White, 3d., and managed by some younger artists, has been established and was recently opened for the permanent exhibition and sale of paintings by the best American artists. E. Kent Wetherill has some symphonies there that suggest Whistler. Robert B. Farley shows canvases full of poetic feeling. Frederick Wagner, Carroll S. Tyson, Jr., Henry R. Rittenberg, and W. Wallace Gilchrist, Jr., show representative work. Morris Molarsky sends a well-modeled head, and Adolph Borie a portrait study, well posed. In addition to the Philadelphia painters represented there are works by J. H. Twachtman, J. Alden Weir, Frank W. Benson, Birge Harrison, Richard Miller, Alice Schille, Helen M. Turner and others.

The building was originally a stable,

fortunately placed facing the street, and just off from Rittenhouse Square. Mr. Gilchrist secured it for a studio, some time ago, and still has his atelier on the top floor.

Portraits and landscape photographs by Miss Florence and Charles A. Maynard are shown at the Plastic Club.

The annual exhibition at the Academy will open with a private view this evening.

TORONTO.

The third annual exhibition of the Canadian Art Club was opened in Toronto by the Lieutenant-Governor on Jan. 7. The original members of the Club are all well represented and the catalogue is enriched by the names of some members who have only recently joined the association. Prominent among these is William Brymner, P. R. C. A., of Montreal, who exhibits three canvases, two landscapes and a portrait group of two young ladies, the latter still unfinished, but an interesting color harmony.

The finest canvas in the gallery is without question the "Oxen Drinking," exhibited by Horatio Walker and loaned by N. E. Montross, Esq. The simplicity of the composition, strength and freedom of the technique and wonderful arrangement of light combine to make this painting a masterpiece both in conception and handling.

Archibald Brown is strongly represented, all of the canvases exhibited being full of the charm and grace that distinguish his interpretations of nature. "The Valley" is without doubt the most beautiful of the artist's work here shown, being particularly tender and subtle.

The poetical spirit of nature is also presented by Mr. W. E. Atkinson. Of his several pictures exhibited his finest is "The Golden Hour," which is subtle without being weak, simple and full of the beauty of directness. Landscapes are also exhibited by James W. Morrice, Franklin Brownell, Homer Watson and Maurice Cullen, all of which repay a visit to the gallery.

Aside from that by William Brymner, there is only one portrait of importance exhibited; this is a portrait of the artist's father by Curtis Williamson. Mr. Williamson has been very fortunate in the choice of his subject, a picturesque figure, white-haired, dignified, full of energy, and he has designed the portrait both in light and color scheme to a complete concentration on the head and face which gives a remarkably strong effect. As the technique is in strength and freedom quite able to carry this theme, the painting is masterly and entirely successful.

ST. LOUIS.

The Artists' Guild is holding an exhibition of the work of local artists to Feb. 1. Non-members of the Guild were invited to send pictures subject to the usual scrutiny committee, and a goodly number are exhibited. The exhibition will probably remain open till the end of the month.

Hon. E. G. Lewis, Mayor of University City, has purchased the splendid collection of decorated porcelain and other ceramic art pieces exhibited last week by the well-known ceramist M. Taxile Doat, of Paris, and his assistants. Mr. Lewis has placed the collection on permanent exhibition in the galleries of the Woman's Art League at University City. This public-spirited gentleman, who is himself a connoisseur, is making a splendid success of his art school, which is only one of the many features of his model city.

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburg, Pa.
Fourteenth Annual International Exhibition.

Entry blanks from Europe, on or before.....Feb. 24
Entry blanks from America, on or before.....Mar. 14
Collection dates in Europe:
London: Dicksee Co., 7 Duke St., St. James's, S.W....Feb. 14-19.
Paris: Paul Navez, 76 Rue Blanche.....Feb. 14-19
Munich: Gebruder Wetsch, 5 Schutzenstrasse.Feb. 14-19
The Hague: G. Ridderhof, 52 Zeestraat.....Feb. 10-16
Collection dates in America:
New York: W. S. Budworth, 424 West 52d St...Mar. 15-17.
Philadelphia: Chas. F. Haseltine, 1822 Chestnut St...Mar. 15-17.
Boston: Stedman & Wilder, Trinity Place...Mar. 15-17
Chicago: W. Scott Thurber, 203 Michigan Bldg...Mar. 15-17.
Cincinnati: Traxel & Maas, 206 West 4th St...Mar. 15-17.
Pittsburgh: J. J. Gillespie Co., 422 Wood St...Mar. 21-23.
Jury meets in Pittsburgh.....April 7
Press viewApril 27
Opening of exhibitionApril 28
Closing of exhibitionJune 30

WITH THE ARTISTS.

"The Silent Woods," by Roswell M. Shurtleff, was purchased last week for the Museum at Erie, Pa. An art patron of Erie recently left a bequest of \$2,500 for the purchase of a picture and the art committee at once selected Mr. Shurtleff's, \$500 more being subscribed to make up the purchase price. Mr. Shurtleff did not know, however, that a well-known New York club was negotiating for the canvas, and was willing to pay an extra thousand to secure it. The second offer came just a half an hour after the Erie deal was closed. This makes the third canvas by this artist purchased for museums during the past year.

William Weiss and L. Edmond Klotz, recently of Bethlehem, Pa., have taken a studio in the Atelier Building, where they are showing some excellent work. Both are pupils of Wm. M. Chase. They are spending this month at Gloucester, Mass., where they expect to paint some interesting winter scenes.

Mrs. Mary L. Weiss, who has been in New York for some weeks, painting with W. M. Chase, returned to her studio in Bethlehem last week. While here she painted some interesting composition pictures which show good feeling for color.

The many friends of J. Charles Arter, who has been ill for some time past, will be glad to know that his health is much improved. In his Metropolitan Building studio he is painting some characteristic composition pieces.

Taber Sears, the mural painter who recently married the sister of Mrs. Franklin Warner, was, with his wife, the recipient of a complimentary reception given by Mrs. Warner at Sherry's last week. There were many guests, among them Mrs. Carroll Beckwith, Mrs. Strickland, Mr. and Mrs. Frederic Dielman, and Miss Nance O'Neill. During the afternoon Mr. Ricardo Martin sang and Miss Selena Helma played the violin.

Hans Kawnatsky has just completed a portrait of Augustus Lukeman. It is original in conception and a good likeness of the sculptor.

The block of marble presented by the State of Tennessee to the State of Nebraska for the Lincoln monument, to be executed by Daniel Chester French, has been declared unsuitable for the purpose by Mr. French.

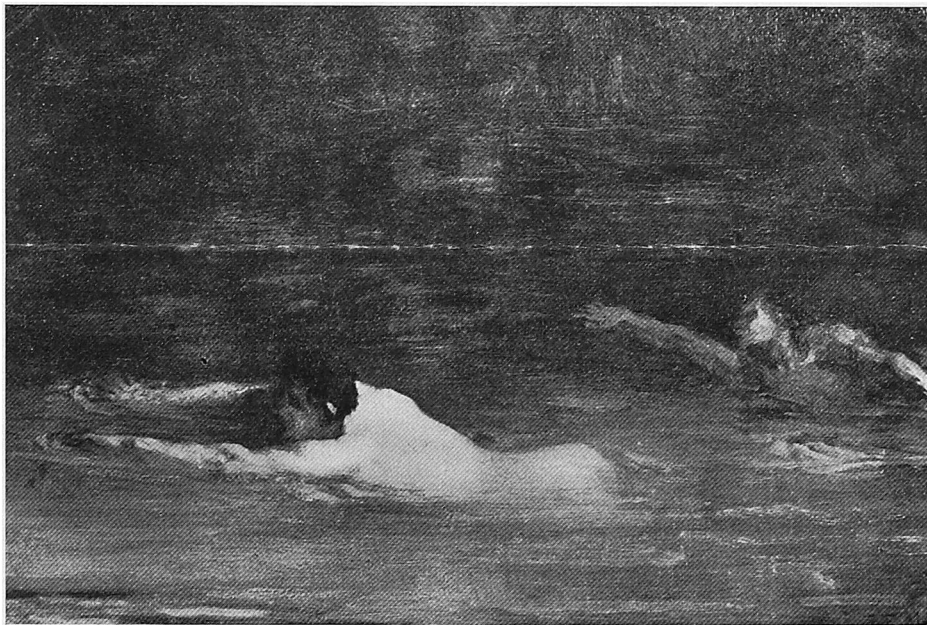
North Dakota has erected a monument at Morango, N. D., in memory of the Nebraska and Iowa soldiers who fell on the White Stone Hill battlefield.

William M. Thorne is painting portraits of Mrs. K. C. Greenway and her two boys, of Greenwich, Conn.

E. Irving Couse is showing some interesting canvases in his Sherwood studio. "The Conjurer," a charming picture, is rich in color. Another good picture is that of an Indian princess.

Dana Pond recently completed a portrait of Mrs. Clarence Wyckoff, a full-length of a woman, and another of Miss Nellie Gerry. Mr. Pond is going to Washington to paint several portraits.

The model for the John Paul Jones statue, by Charles H. Niehaus, has been accepted by the Jones Statue Commission. The monument will be erected in the small circle in Potomac Park in Washington, D. C.



THE SWIMMERS.

By J. F. Millet.

From the Collection of the Late Rt. Hon. Sir John Chas. Day, Belonged Formerly to M. de Ghys and M. E. Petit.
At the Cottier Galleries. Courtesy, Cottier & Co.

Piero Tozzi has just completed a full-length portrait of Mrs. Charles A. Gardiner and another of Mme. Esther Ferrabini, as "Carmen." He is at present working on a bust portrait of Mr. George A. Morison, vice-president of the St. Andrew Society.

Louis Betts, who recently held a successful exhibition of portraits at the Scott and Fowles' Galleries, has come to New York, where he is at work on several portrait commissions.

Aloysius O'Kelly is holding an exhibition of recent works at the Snedecor Galleries, No. 107 West 46th Street.

Sue E. Watson, of Pittsburg, is engaged on a portrait bust of former Judge Charles J. McKenna, which she is executing at the Carnegie Institute.

A. A. Weinman's soldiers' and sailors' memorial was recently unveiled in Druid Hill Park, Baltimore, Md.

A. I. Hamlin, of the School of Architecture, Columbia University, has sent a communication to Senators Root and Depew urging them to have some action taken by Congress on the invitation from Italy for this country to participate in the international art exposition to be held in Rome in 1911.

Miss Elizabeth McDermott has just completed miniatures of Miss Garden, of the Manhattan Opera, and her father, Mr. Richard C. Garden, as well as of Mrs. George Lubbers and Mr. Samuel Newhouse. She will hold an exhibition soon.

The memorial to Commodore Sloat, to be erected at Monterey, Cal., has just been completed in clay by Earl Cummings and Arthur Putnam and it has been accepted by the Government officials.

The Pen and Brush Club gave a reception at its rooms, No. 30 West 24th Street, on Tuesday afternoon last, at which Messrs. Karl Anderson and Christian Brinton spoke on "Our art exhibition in Germany."

Eight pictures by George Elmer Browne have been sold from those in his exhibition at the Knoedler Galleries which closes to-day. "The Wain Team" was purchased by Mr. William T. Evans for the Montclair Gallery, and "Coast of Brittany" for the National Gallery at Washington for the announced price of \$2,000 each.

ARTS CLUB NEW PRESIDENT.

There is much informal talk, both in and out of the National Arts Club, regarding the choice of a new president to fill the place made vacant by the sad and untimely death of Mr. Spencer Trask.

The names most prominently mentioned for the vacant post, the filling of which with the proper man means so much to the club's present and future, are those of William T. Evans, Mr. J. De Witt Warner, and Mr. Emerson McMillin.

Mr. Evans is the vice-president of the organization, and has many supporters for the presidency, but there is a strong movement in favor of Mr. Emerson McMillin as the man best qualified for the position, which has assumed proportions, and which, if Mr. McMillin will accept the post, may ensure his election.

PORTER MEMORIAL DISPLAY.

A memorial display of works by the late Benjamin C. Porter will be held under the auspices of a Committee of the Academy of Design at the exhibition galleries of Mr. Edward Brandus, No. 712 Fifth Avenue, Feb. 12-26 next.

The Academy Committee is composed of John W. Alexander, president of the Academy; Carroll Beckwith, William M. Chase, Daniel C. French and Frank D. Millet. Mr. Millet is preparing a catalogue of the dead painter's works, with a sketch of his life, which will be limited to one hundred copies and will be presented to friends.

HARTFORD, CONN.

A reception was given on Wednesday afternoon at the Wadsworth Atheneum by the president and trustees of the institution, in honor of Mr. J. Pierpont Morgan, the donor of the new Morgan Memorial Building. Mr. Morgan was present and received with the board of the Atheneum. The new building is a memorial to the late Junius S. Morgan, father of the donor.

WORCESTER, MASS.

The second annual rotary exhibition of the Philadelphia Watercolor Club now fills the galleries devoted to temporary displays of the Museum. There are 88 numbers in the catalogue, and among the artists represented are Susan H. Bradley, Edwin S. Clymer, Alice Cushman, Charles E. Dana, Blanche Dillaye, Elizabeth Shippen Green, J. Wesley Little, Thornton Oakley, Marianna Sloan, Jessie Willcox Smith, and Albert Paul Willis.

HOWLAND AT CENTURY CLUB.

Prior to an Executors sale, 150 oils by the late Alfred C. Howland, who died in California a year ago, are on exhibition at the Century Club.

The artist was one of the best known of the older Academicians, and in addition to being a good landscape painter had a charm of personality, which endeared him to a host of friends.

A loan exhibition of American paintings opened at the City Club on Thursday. Notice will be made next week.

The well-known picture "The Iron Mine," by Winslow Homer, has been purchased by Mr. William T. Evans for his National Gallery collection.

AMERICAN ART NEWS.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
Charles Chenit Co. . . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S. W.
W. E. Spiers . . . 36 Maiden Lane, W. C.
Sunday Times . . . 7 Essex St.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

Brentano's . . . Avenue de l'Opera
American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

YOUNGER COLLECTORS
WANTED.

Where are our younger collectors? Have Wall Street, the automobile, the life of the opera, the theatres, the restaurants and the sports of the open distracted the attention of even the sons of our former collectors and art lovers from the study and attention to art their fathers gave?

The commercialization of New York and other larger cities of the country seems of late years to have turned the attention of the children of those able to secure art treasures to other pursuits than the delightful and improving search for and study of pictures, bibelots and art objects.

There is room for missionary work in this line on the part of older men and women, who surely cannot wish their children to be deprived of the refining and educational influences of art collecting and study. The example set during the past few years by a prominent member of the Brook Club in New York, in interesting his younger

fellows in the study and collecting of the works of the early American artists, has resulted in giving to that Club one of the choicest of collections of the pictures of these early and good painters. His influence has also been felt among younger men also, in other lines of art research and study. Why do not other older art lovers follow his example?

We are falling from our former higher ideals and we need new and younger art lovers and collectors to carry on interest in and love of art in America.

N. Y. ART HOUSE TO CLOSE.

Owing to the continued ill health of Mr. J. D. Ichenhauser, president of the Anglo-American Fine Art Co., of 523 Fifth Ave., preparations are now being made by that company to close their branch in this city and convey their large collection of paintings and works of art to their London galleries, at 203 Gloucester Terrace, Hyde Park, London. This is the headquarters of Mr. Ichenhauser, and is already stored with many fine paintings and objets d'art, so that when reinforced by the large and valuable collection now here, English and Continental collectors will have the opportunity to regain some of their lost art treasures which were brought to this country, but evidently not appreciated. There is notably the German collection of the late Eugene Felix of Leipzig, familiar to all European collectors, and which includes the unique carved wood cabinet by Peter Opel of Regensburg, 1580-1600, and "Gliederpuppe," the carved wood figure of a woman, the work of Albrecht Durer, and a marvel of ingenuity, each and every part of the figure being anatomically correct and jointed according to nature. It was for many years the property of the City Treasury of Leipzig.

There are many other choice objets d'art in ivory, tapestry, silver, stone-ware and rare paintings on glass; and it is to be regretted that this interesting collection should not find a permanent resting place in this country, not only for the great artistic beauty displayed in the workmanship of each piece, but for the historical value attached to examples of the work of the best masters of the XVIth century, each according to his craft.

Mr. Ichenhauser recently purchased most of the best paintings at the sale of the late Martin D. Colnaghi collection, and art patrons visiting Europe the coming summer will find it profitable, as well as attractive and interesting, to visit the Hyde Park house, where the business of the firm will be carried on in the future.

WANTED EVERYWHERE.

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American Art News Co.

Gentlemen: Please send me the "American Art News" for one year, beginning with the current issue. Enclosed find \$2.50.

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Maritzburg, Natal.

American Art News Co.

Gentlemen: Will you please send me a copy of the "American Art News" and the subscription rate?

Yours faithfully,

L. H. J. Walker.

Dec. 18, 1909.

COMING HENRY SALE.

(Continued from Page 1.)

for thirty paintings, or an average of nearly \$12,000 each. At this sale Troyon's "Retour de la Ferme" brought \$65,000. It is now in the collection of Mr. Edward Stoiesbury, of Philadelphia, and was bought at the sale by Mr. Herman Schaus.

Hardly had he disposed of this collection than the passion of the collector reasserted itself, and he began to form the nucleus of another collection, greater than the first. To realize his ambition Mr. Henry astonished the art world by paying \$50,000 for the comparatively small, if fine, example of Millet—reproduced on the first page—at the John T. Martin sale in April last. This was the last great picture he bought and it will be in the forthcoming sale. Henry died in June last.

The superb example of Corot, "Lake Nemi," also reproduced in this issue, is also in the Henry collection.

A rich catalogue, for which the subscription price is \$10 and which is limited to 125 copies, is being prepared by Mr. Thomas E. Kirby, of the American Art Association. It will be illustrated with full-page photogravure reproductions of all the paintings, with descriptive text and vignettes of the artists from pen and ink drawings by the late Valerian Gribayedoff and W. A. Bertram.

FINE ARTS FEDERATION.

The Federation of the Fine Arts, formed in Washington last May, has established 67 chapters, and has already 823 associate members distributed all over the country. The Federation is sending out exhibitions of American pictures and typewritten illustrated lectures, to be delivered in connection with these exhibitions. An exhibition arranged under its auspices at the Carnegie Institute at Fouth Worth, Texas, has been very successful, and will soon be transferred to New Orleans. Through the Library of Congress collections of prints have been assembled and will be sent out to some of the smaller cities and towns in the South.

Art and Progress, the monthly magazine published by the Federation, is also doing well and is spreading interest in the work of the organization.

ART BOOK REVIEW.

THE FRENCH PASTELLISTS OF THE EIGHTEENTH CENTURY, THEIR LIVES, THEIR TIMES, THEIR ART AND THEIR SIGNIFICANCE, by Haldane Macfall, edited by T. Leman Hare, with 52 illustrations in colors. (Mac-Millan & Co., \$10.50, net.)

This sumptuous and beautiful volume, which, as the preface poetically and truthfully says, "Evokes from out the ghostly years, as though to the flutter of scented fans, the stately etiquette of the eighteenth century, with more than a hint of the powder puff, rouge pot and patches that were a part of the elaborate battery of the hooped beauties, who, stepping from the Sedan-chair, peacock and strutted it as though they walked to gavotte and minuet, down the dandified years of the seventeen hundreds," should find its place on the tables of all dainty salons and boudoirs.

No more appropriate gift for a lover of dainty and artistic things could be imagined. The fifty-two colored illustrations of famous portraits by the most renowned French Pastellists of the late XVIIth and early XVIIIth centuries, which reproduce with remarkable fidelity the delicate color and expression of the originals, are alone valuable, apart from the interesting and well-written story of the life and times of the Pastellists which accompanies them.

The author acknowledges in a graceful way his indebtedness to such collectors and connoisseurs as the Marquis de Ganay, Mme. Jahan, M. Danjon of Caen, M. Le Prieur of the Louvre, M. Eck, curator of the St. Quentin Museum, and Mr. Martin Hardie of the South Kensington Museum.

"Pastel," says the preface very truly, "is as much a part of the seventeen hundreds as the Sedan-chair, as much a part of its mode. Colored chalks had been used before by Holbein and in France by Doumoustier and Lagneau, while later Le Brun, Largilliere, and even Watteau employed them to a purpose and with fine results. But the true pastel came out of Italy into France, brought by the fair Venetian Rosaiba Carriera in 1720, while La Tour also brought its use in from Flanders with more of frankness and sincerity."

It would be impossible to follow in detail this fascinating review of the Pastellists and their work. The very titles of the chapters allure—so fanciful and poetical are they, and so descriptive of their contents—for example, "Wherein we see a Fairy Godmother hide the Sceptre of France in a strange Cradle," "Wherein we see a Great Soul shine in a small body," and "Wherein we see the Ghost of Watteau walk and take possession of the seventeen hundreds."

The book is in reality a collection of old-time old-world romances, and the plates, which comprise faithful reproductions of the best known and others of such artists as La Tour, Carriera, Lundberg, Boucher, Chardin, Peronneau, Drouais, Vigée Le Brun, Labille, Guindard and Boze, are one and all worthy of the closest study and careful preservation.

NEW GALLERIES OPENED.

The new Gimpel & Wildenstein Galleries, No. 636 Fifth Avenue, are now open and are among the most artistic and attractive in New York. There are four galleries, connecting with each other, with an entrance level with the avenue, and as the windows face the north, the light is always good. The third room or gallery is in white and gilt, and is admirably adapted for the exhibition of the dainty decorative work of the early French school of which this house makes a specialty. The same rare taste and skill shown in the furnishing and appointment of the Paris house of the firm, No. 57 Rue la Boetie, is displayed in this New York branch.

In addition to fine paintings the house will from now on show rare and choice art objects, sculptures and carved woods. Just at present there is on view a remarkable piece of XVth century carved stone, a statue of the patron saint of the oldest chapel in France, that of the hospital of Issodun, by the old sculptor Gilbert Bertra. A small and choice collection comprising etuis, snuff boxes, watches, etc., is from the old Seguin collection, and should be seen by all collectors of bibelots.

Among the pictures hung for the opening of the new galleries, there is an unusual example of David Tenier's "The Prodigal Son," from the collection of the Marquis de la Tour Maubaug. There is also a charming portrait by Greuze of the Prima Donna Sophia Arnould, who was born in Paris in 1844.

The pièce de résistance among the pictures is, however, the most important example of Francesco Guardi ever imported. This is a canvas, ten feet in length, a scene on the Adriatic seacoast, an unusual motif, very fresh and clear in color, and beautifully conserved.

LONDON LETTER.

London, Jan. 12, 1910.

After rather longer than the usual triennial interval, the Arts and Crafts Exhibition Society has opened its ninth exhibition at the New Gallery. The president (Walter Crane) writes hopefully of the society and its work in a "Foreword" to the catalogue. "The social bearing of the Arts and Crafts movement in our country," writes Mr. Crane, "has certainly been perceived, and it has been the focus of a great amount of effort and energy. Under its influence the character and aims of our art schools have been largely changed, and many beautiful crafts which might be said to have had hardly any representation, or even existence, when we started our exhibitions, have been successfully revived and are now flourishing—such as calligraphy, illumination, fine printing and binding; jewelry and enameling, for instance, all of which will be found strongly represented in our present exhibition. New influences have been at work also in pottery, in furniture and in embroidery, in which again the present exhibition is rich. Nor has the larger and more monumental and architectural side of design been neglected, as, I venture to think, also, the present show will bear witness, in important mural design in tempera painting, for fresco and sgraffito, and also for stained glass. In fact, artistic production in all branches of decorative art has enormously increased since the days when William Morris and his group went forth as pioneers.

On the whole, the exhibits amply justify these sanguine remarks. Great improvement is shown in the furniture. The eccentricities of the so-called Art Nouveau have passed away, giving place to forms of greater elegance and refinement. Many of the objects show the predominating influence of the Louis XIV style, whose slender, refined lines have been adapted to modern needs and conditions. Among the most successful exhibitors in this section are Ambrose Heal, E. W. Gimson and Louise Powell, J. H. Rudd, John Brandt, and W. Willingale.

The jewelry is especially successful, the craft-workers proving that they can beat the shop-keepers by producing articles of greater beauty at lower prices, and among many successful exhibitors in this and the metal-work section are Alexander Fisher, Harold Stabler, Florence Rimmington, J. H. M. and N. Bonnor, Edith M. Linnell and Geraldine Morris.

The embroideries again are of an unusually high order, whether applied to fabrics or in the form of needlework pictures and panel, and exquisite work is shown by May Morris, L. M. Dunkley, Kate Button, Violet Turner and Marian de J. Quincey.

Stained glass itself is little in evidence because of the difficulty of showing it satisfactorily, but many excellent designs for windows are shown, including a number designed by Henry Holiday and executed by W. Glasby. Of actual painting also there are few exhibits, the most notable being Mr. John D. Batten's Triptych in tempera for St. Martin's, Kensal Rise, impressive alike in its firm drawing and full, rich color.

In the South Room a goodly display of bindings, illuminations, calligraphy and printing testifies to unusually fruitful production of beautiful books. Notable among these are the hand-printed volumes from the Eragy Press with exquisite wood-cuts in color and black-and-white designed by Lucien Pissarro and produced under his immediate direction. Book illus-

trations by the president and others, book-plates, and a host of wood-cuts and stencil prints also maintain a very high order of merit.

Altogether, it is a wonderfully varied and heartening display, worthily concluding the history of the New Gallery, which, as Mr. Crane announces, "is destined to disappear or to undergo further transformation in order to cater for more material needs than those of art; in short, to become a restaurant." This exhibition, which closes Feb. 10, will consequently be the last exhibition at the New Gallery.

At the Baillie Gallery there is a memorial exhibition of the works of the late Paul Maitland, a painter of delicate vision and refined technique. He was much influenced by Whistler, and his tender paintings of twilight and the Thames have not infrequently been confounded with those of the Master.

The death is announced of Mr. Henry Arburn Chapman, principal assistant of the Fitzwilliam Museum, Cambridge, and author of the "Handbook to the Antiquities in the Museum." He had been connected with this museum for thirty years, and some time ago the University recognized his services by conferring on Mr. Chapman the degree of Honorary M.A.



LAKE NEMI.

By J. B. C. Corot.

Courtesy American Art Association.

In the H. S. Henry Collection.

DE MÊLE PICTURE SALE.

"The Collection of Mélé," from the private galleries of M. Frédéric de Mélé, of Paris, was sold at the Fifth Avenue Art Galleries Jan. 14 by Mr. James P. Silo. The heavy snow storm prevented a large attendance.

"Mme. Adelaide of France, as Diana," attributed to Nattier, sold for \$4,600. A "Portrait of the Dutch Admiral De Floen Adlererona," attributed to Nattier, was disposed of to K. J. Campbell for \$4,400. "Spring," attributed to Nattier, from the Lord Pembroke collection, was obtained for \$4,400 by C. Z. Marshall, and William Mitchell paid \$4,200 for "Summer," also attributed to Nattier. The total of the sale was \$49,950.

Other paintings that it was announced brought more than \$1,000 were:

Diaz, Louis XV Presenting the Marquise de la Pompadour at Choisi Le Roi; J. Lefevre.....	\$4,600
Nattier, Spring; C. Z. Marshall.....	4,400
Nattier, Summer; William Mitchell.....	4,200
Murillo, Los Niños de la Concha.....	4,100
Nattier, Autumn; O'Reilly, as agent.....	4,000
Boucher, Autumn; H. S. Kearney.....	2,950
Nattier, Winter; O'Reilly, as agent.....	2,500
Pater, Gallants Gathering in a Park; James Byrnes.....	2,450
Drouais, Portrait of the Marquis D'Ossum; Louis Ralston.....	2,400
Lancet, Blind Man's Buff.....	1,900
Guido Rene, Lucrezia; J. S.....	1,350
Vigee Lebrun (Mme. M. L.), Young Girl Playing the Mandolin; C. W. Collier.....	1,250
Nattier, Diana and Actaeon; J. Lefevre.....	1,200

PARIS LETTER.

Paris, Jan. 12, 1910.

It still appears from many a sale at the Hôtel Drouot that tapestries of every kind are in great favor with the buying public. At a sale conducted by M. Bondu a great panel in Brussels tapestry, representing the "Garden of Hesperides," and appraised at 10,000 frs., was knocked down to M. Romeuf for 11,000 frs. Two smaller panels, appraised at 3,000 frs. each, went for 4,450 and 3,500 frs., while a fine sofa in Beauvais tapestry, with flowers after Salembier, made 5,000 frs. At another sale a XVIIIth century tapestry, representing Olympus, was knocked down for 1,900 frs., while M. Coutanceau obtained 1,650 frs. for an old Aubusson specimen, and M. Auboyer 1,350 frs. for an old "verdure."

The Caran d'Ache sale, conducted by MM. Graat and Madoulé, has produced 15,176 frs., the top price, 420 frs., being made by a watercolor, "Dejeuner en famille." At another sale, MM. Francois and Cametron dispersed good drawings by Constantin Guys for from 150 to 300 frs. apiece; also a study by Corot was knocked down to M. Cametron for 485 frs. A watercolor by Garvanni, "Thomas

France, at the Chaine and Simonson Galleries, in the rue Caumartin, is a very delicate display of refined art. Special mention should be made of Marcel Roll's clear, harmonious "Coteau Rose," and of M. Le Meilleur's "Pont aux Andelys," which reveals a very talented etcher. There are some good landscapes by Amédée Féau, and some excellent watercolors by Augustin. Rev. Jean Dunand shows charming "bibelots" in tin, silver and gold, and Charles Vincent a few exquisite terra-cottas.

The second salon of "La Cimaie" has just been opened at the Georges Petit Galleries, while the eighth show of the "Société des Peintres Lithographes," consisting especially in the exhibition of J. Chéret's work, has been inaugurated lately at the Devambez Gallery, 43, boulevard Maiesherbes.

An important step has been taken by the Governor-General of French West Africa, who has decided that a scholarship of 1,000 frs. should henceforth be awarded every year to a young artist desirous of studying the African landscape. It is hoped that this colonial "Prix de Rome" will yield excellent results in the near future.

PITTSBURGH.

The sixth annual exhibition, or as it is called by its admirers—Salon—is now open at the Carnegie Institute where the photographs shown fill two galleries.

The exhibition has been assembled by Mr. George W. Stevens, Director of the Toledo Museum, who had to assist him as a jury of selection, Messrs. William Henry Fox, Director of the John Herron Institute at Indianapolis, A. H. Griffiths, Director of the Detroit Museum, and the artists John C. Johansen, Edmund H. Osthaus, and George Peixotto.

The exhibit from England is the most important, and Germany, France, Holland, Denmark and Italy follow successively in importance. Of the American exhibitors those who show the best works are Frank E. Huson, Gertrude Aitchison, A. H. Blake, W. A. I. Hensler, and Fred Judge.

Germany's strongest exhibitor is Duehrkoop, while Robert Demachy well represents France. From Holland E. A. Loeb sends some charming work, and Gustave Mautner and Miss D'Ora well represent Austria.

The American pictures dominate the exhibition, and not by numbers alone. The injustice that might be done by comparing them with foreign pictures in an American gallery may be avoided by taking into account the tests they have met in foreign galleries, and during the past year there has been instance after instance of honors awarded American photographers over the very best that Europe boasts. The measure of the men having been thus established, it is possible to speak justly, even though the Europeans be outnumbered, for American after American is represented in the salon who entered the lists abroad.

Especial interest is to be found in the presence of that Buffalo group which includes Porterfield, Lidbury, Anthony, Sides and Thibaudau. The vigor with which they do their work, and their sure selection of values, is splendidly demonstrated in the examples of their work on the line. Zimmerman, Shreve and Abbott, of Philadelphia, show to fine advantage. Brookin, Christiansen, Clark, Elmberger and Wierun, of Chicago, make a company that must win attention. Bruguiere and Eisen are worthy champions of San Francisco, while Chislett, of Indianapolis; Jones, of Toledo; Kauffman, of Wilkes-Barre, and Zerbe, Knox and MacNaughton, of New York, stand forth conspicuously.

Vireloque," made 1,511 frs., and a painting by Tassaert, "La Gimbelette," 850 frs. A fine example of Veyvassat, "La Moisson," was recently sold by an auctioneer for 6,000 frs., while a collection of watercolors by Madeleine Lemaire, with pastels by Chéret, produced 7,125 frs., the top prices being made by Madeleine Lemaire's "Roses en bourriche," 480, and "Pavote dans un Vase," 370 frs. M. Coutanceau recently obtained 1,700 frs. for a sketch by Fantin-Latour, "Femme dans un passage"; "Fillette assise," a watercolor by Chaplin, made 760 frs., a landscape by Lebourg 500 frs., and a view of Montmartre, by Lépine, 460 frs.

Mme. Soyer has just offered to the City of Paris a beautiful piece of work by Joseph Marin, shown at the Salon of 1793, and entitled "Une bacchante couchée, groupée avec des enfants." It is also interesting to note the gift of two anonymous donors who have presented the "Société des Amis du Louvre" with a sum of 20,000 frs., the same to be used to keep back in France any work of art threatened by foreign collectors. It is hoped in artistic circles that the fund thus started will increase by leaps and bounds, and soon emulate the English "National Art Collection Fund."

"L'Eclectique," a charming exhibition, organized by some forty artists, under the presidency of Anatole

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Edward Brandus Galleries, 712 Fifth Ave.—Paintings by Hubert Vos, to Jan. 29.
- Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Century Club, 7 West 43d Street.—Paintings by the late Alfred C. Howland.
- Clark Gallery, 566 Fifth Ave.—Watercolor sketches by Charles S. Forbes, to Feb. 2.
- City Club, 55 West 44th Street.—Loan exhibition of American landscape painting.
- Cottier Galleries, 3 East 40th St.—A choice selection of pictures by early Dutch Masters to Feb. 1.
- Durand-Ruel Galleries, 5 West 36th St.—Paintings of the Barbizon School to Feb. 5.
- R. Ederheimer, 4 West 40th St.—Special exhibition illustrating the art of engraving.
- Ehrich Galleries, 465 Fifth Ave.—An exhibition of Italian, German and Flemish Primitives to Jan. 29.
- Folsom Galleries, 396 Fifth Ave.—Paintings by Lillian Genth to open Feb. 1.
- Knoedler Galleries, 355 Fifth Avenue.—American Society of Miniature Painters—Annual exhibition to Jan. 29.
- Macbeth Galleries, 450 Fifth Ave.—Paintings by Mary Curtis Ricardson and landscapes by Ben Foster to Feb. 2.
- Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery, 372 Fifth Avenue.—Pictures by Edouard J. Steichen to Jan. 29.
- Julius Oehme Galleries, 467 Fifth Ave.—Water-colors by Mary J. Stillman.
- Powell Gallery, 983 Sixth Ave.—Paintings by Miss Alethea Hill Platt to Feb. 5.
- Ralston Gallery, 548 Fifth Ave.—Portraits by Zelma Baylos to Jan. 24.
- Salmagundi Club, 14 West 12th St.—Recent works of Charles Austin Needham, to Jan. 30.
- Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Wilhelm Funk to Jan. 24.
- Tooth Galleries, 590 Fifth Ave.—Early English engravings, in color.

EXHIBITIONS NOW ON.

Miniatures at Knoedler's.

There are 98 numbers in the catalogue of the eleventh annual exhibition of the American Society of Miniature Painters, now on at the Knoedler Galleries, No. 355 Fifth Ave., through Jan. 29. This is a smaller number than usual of exhibits, and the display gains in general merit as a consequence.

There is a sense of refinement, delicacy and charm in the little gallery where the works in petto are shown, due to the fact that most of the miniatures are in a low color key and are portraits in the little of fair women and children. There are comparatively few of the "small pictures" which have been too prevalent in the displays of recent years, and more real miniatures or bust portraits. The exhibits of the President, William J. Baer, and of such good painters "in the little" as Laura Coombs Hills, Alice Beckington, Lucia Fairchild Fuller, W. J. Whittemore, and Emily Drayton Taylor are

of themselves worth a visit to the display and there is good work shown by less well-known artists.

W. J. Baer's miniature in oils, is charming in color and his presentment of little Frederick Coudert Roelker is one of the most delightful portrayals of childhood imaginable. Miss Beckington's three numbers are all good, Mrs. Fuller's best exhibits are Miss Grace Wrenn, Mrs. Victor Sorchan, and Miss Robert Stevenson, and Mrs. Taylor's one number, a portrait of Mr. Gifford Cochran, is a true likeness and delicate and natural in color.

Good exhibits are made also by Clara F. Howard, Thomas R. Manley, Maria J. Strean, Martha S. Baker, Sarah C. Cowan, Meta A. Peper, Lucy M. Stanton, Shirley Turner and Alton Wiles.

Koppay at Knoedler's.

Jozi Koppay, an able Viennese portraitist is showing five presentments of prominent people at Knoedler's. The best is the half-length seated portrait of Bismarck, which may be called a "near Lenbach," so greatly does it suggest the style and technique of the German master, whose pupil the painter was.

Dutch Masters at Cottier's.

A small but choice exhibition of selected examples of early Dutch Masters is on at the Cottier Galleries, No. 3 East 40th St. through Feb. 1. There are in this charming and attractive display two fine and characteristic examples of Jan van Ravestyn, "Two Dutch Noblewomen," one a beauty of her time, and both painted with rare fidelity and finely modelled. Another portrait of "A Dutch Noblewoman," this time a plain one, but also beautifully painted, is by Jan Verspronck, in the early manner of Franz Hals, whose pupil he was. Two portraits of "A Dutch Burgher and His Wife," most interesting, are by Anthony Stevaerts, called Palamedes. Two small and most delightful panel portraits by Nicolas Maes allure, and there is "A Genre" by Cornelius Dusart, a follower of Van Ostade, a peasant scene, full of charming detail.

On private exhibition are a series of cabinet examples of Corot, skilfully selected, and two remarkable examples of Millet, one "Les Nageurs" reproduced in this issue.

Needham at Salmagundi.

At the Salmagundi Club, 14 West 12th St., until Jan. 30, Charles Austin Needham is showing an interesting exhibition of about 30 oils, and a few small bronzes. Mr. Needham's landscapes are rich in color, and markedly poetic in feeling. His favorite picture is "Garden of the Soul," a twilight landscape, with the figure of a man walking in the shadow of the trees. "Robe of Silver" and "River of Romance" are soft moonlight scenes; "Glory of Decay" shows rich autumn colors; "Flush of Dawn" has an exquisite sky, and "Verging the Infinite" is impressive with its mountain height and sweeping clouds. "Hills of Dawn" shows a faint dawn over high dark hills, "Far-away Land" is rich and poetic, and "Drifting Leaf-shadows" shows a woman seated in a dark autumn wood with leaves drifting about her. "October Wild-winds" and "Distant Chimes" are lighter in color, but not less poetic in treatment.

Among the few bronzes is a set of chessmen, unique in design, the pawns being in armor. There is a lovely "Eve," and "Dr. Jekyll," with "Mr. Hyde" under his feet, and youthful memories at his back, warring with the evil influence.

Early Color Engravings at Tooth's.

An exhibition of 35 early English engravings, in color, is now on at the Tooth Galleries, No. 580 Fifth Ave. These have been most carefully chosen and include some exceedingly rare and beautiful plates. Especially notable are the "Marchioness of Donegal and Sisters," after I. J. Masquerier, engraved by A. Cardon, and "Return from Market" and "Feeding the Pigs," after George Morland, engraved by J. Smith, superb impressions. Such engravers as Nutter, T. Watson, Orme, Tomkins, Collyer, Bartolozzi, Grozer, Keating, Knight, Cheeseman, Ogborne, Burke, W. Ward and Dutteran are all represented, some by their finest plates. Fuller notice will be made next week of this important display.

Vos at Brandus's.

Portraits, pictures and sketches by Hubert Vos, who has been working and studying in Paris the past two years, to the number of 31, are on view at the exhibition galleries of Edward Brandus, No. 712 Fifth Ave., through Jan. 29.

The work of Mr. Vos is well known to New York art lovers. He has been an industrious portraitist and figure painter for some years, and has from the first shown the ability to get good likenesses and to paint well the details of costumes, while his drawing has always been strong and correct. The influence of his recent sojourn and study in Paris is evidenced in the present display by more freedom of line, and at times softer coloring than he formerly possessed. He shows an interesting original sketch from his noted portrait of the Empress Dowager of China painted from life in Peking in 1905. Five portraits and studies of his handsome step-daughter, Miss Annie Douglass Graham, are all painted with much sympathy and are good likenesses. There are good and faithful portrait likenesses of the late D. Wallis James, Judge William B. Hornblower, Miss Marjorie Whitlock, "La Dame a la Chaise," of himself and of the Count Jean de Suzannet, three landscapes and two decorative over-door panels, with one fine character study "On the Alert."

The best portrait shown is that of Mrs. William L. Lane, formerly Mlle. Camille Seygard, of the Metropolitan Opera Company—a three-quarter-length standing presentment—soft in color and good in expression, the brown chiffon dress well rendered. The landscapes have good light, but are too dry in atmosphere. Versatile is Mr. Vos, an unusually good portrayer of expression and character, and his display is interesting beyond the ordinary.

Watercolors at the Clark Gallery.

At the Clark Gallery, 566 Fifth Avenue, is now an exhibition of fifty watercolors by Charles S. Forbes, broadly painted and rich in color. These pictures include landscapes and street scenes painted in Italy and France, small figures, and life-size bust studies. "La Tour du Connetable—Vannes" and "Cluny," show brown towers reflected in water, and other French scenes are "La Porte Grison—Vannes," "Amboise," and "Blois." The Venice scenes show canals and bridges, and "On the Piazza—Venice" and "A Church" are brilliant in color. "At the Church Door" and "At the Church Doorstep" are quiet in color, and interesting. The small figure pictures are more pleasing than the larger studies. "Ready for the Ball," "Good Results," and a man playing a large brass horn are particularly good. Several of the pictures are already sold. The exhibition will remain open until Feb. 2.

Steichen at Montross's.

Edouard J. Steichen is showing at the Montross Gallery, No. 372 Fifth Ave., through Jan. 29, 31 oils and 27 photographs. The artist has spent the past three years in Paris, where he has evidently been a close student of the new movement among the younger painters of that city, and especially of the band whose high priest is Matisse—that most eccentric dauber—whose unformed compositions and weird and unnatural color seem to have strangely impressed his followers. Mr. Steichen has not been entirely seduced by Matisse and other painters of the new cult, but he has been too much influenced by them. Formerly a rare and delicate colorist and tonalist, he still retains—as is shown in several of his canvases in the present display—his old color sense, but in other works he has departed from his old traditions too far to quickly recover from what, it is to be hoped, is only a temporary aberration.

To the present writer the baneful influence of Matisse is shown in the canvas entitled "Autumnal Harmony—Valley of the Morin," which is anything but a "harmony." Far superior are the delicate tonal "Rising Moon," the altogether charming views across the Morin Valley on Summer mornings and Autumnal afternoons and mornings, beautiful in atmosphere and light and distance effects, the tonal "Clouded Night" and the deep blue toned "Across the Sound" and "Nocturne—Correze."

Some flower pieces, notably "Poppies" and "Red Peonies," are brilliant in color and show the influence of Renoir, while "The Rain Curtain" is so rich and full in color as to suggest John La Farge. The strongest work, "Across the Great Divide," is rich in color and full of poetic mystery. The writer will watch the further development of the artist with curiosity. He is at the parting of the ways. The photographs, which include many portraits of prominent people, are all admirable, and show facility and skill in the art.

Actresses Portraits at Union League.

The January so-called art display at the Union League Club, which was only held for three days, from Thursday to Sunday last, and for which, very wisely, no ladies' cards were issued, was one of portraits of actresses, and while interesting from the theatrical point of view, was not strictly an art display, and fell far below the usually high standard set by the Club in its art exhibitions. There were very few good portraits, notably those of Eleanor Robson by the late Louis Loeb, Mrs. Gilbert by Irving Wiles, Minnie Naddern Fiske by Alphonse Jongers, Sargent's drawing of Ethel Barrymore, and presentments of other actresses and singers by William Thorne, Wilhelm Funk, Campbell Phillips, Carle Blenner and Dana Pond, and others. Some were good as art and others passable as refined works. The only possible excuse, however for hanging such a mountebankish performance as George Burroughs Torrey's "Geraldine Farrar as Tosca" was probably the artist's membership in the Club and, save the mark, of its art committee. Ben Ali Haggin's "Mary Garden as Salome" was effective if not over-refined, but the artist did all possible with his subject. It is to be hoped that the Union League will not repeat any more such experiments as this exhibition. The bald heads may have been interested, but not the true art lovers of the Club.

WITH THE DEALERS.

Mr. Leon Levy, of Paris, whose atelier on the Montmartre in Paris, where he has some remarkable imitations of old and modern masters, and some choice art objects, arrived on La Lorraine Sunday last from Paris and is at the Hotel Brevoort.

An exhibition of important examples of the Barbizon painters opened at the Durand-Ruel Galleries, No. 5 West 36th Street, yesterday, and will continue there through Feb. 5.

At the Folsom Galleries, No. 396 Fifth Avenue, recent oils by Lillian Genth will be exhibited from Feb. 1 to Feb. 15. Following this display will come one of oils by the late Louis Loeb, Feb. 15-28, and this in turn will be succeeded by one of oils by Emil Carlsen early in March. The long expected exhibition of pastels by Charles Fromuth has been postponed until March, owing to transportation delays on the French railroads.

The interesting exhibition of Primitives at the Ehrich Galleries, No. 463 Fifth Avenue, will continue through Jan. 29. An important addition has been made to the display in a beautiful Madonna with St. Joseph and the Christ Child by Marco Palmezzano, a pupil of Melizzo da Forini. The composition, expression, especially of the Madonna, the coloring and the charming landscape seen through the open window—with the added fact that the canvas is splendidly conserved, make the work of exceeding interest to collectors.

In addition to the important and interesting exhibition of Primitive, at the Ehrich Galleries in New York, the same house is now showing 27 examples of early Spanish art in the Albright Gallery at Buffalo, N. Y., and in addition is making a display of Old Masters in the Gillespie Galleries, Pittsburg. This gives an inkling of the art pleasure in store for those who frequent the attractive galleries of New York dealers.

Mr. D. J. Sulley, of London, who had intended sailing on the Lusitania Wednesday last, has deferred his departure for a brief period.

Mr. Henri De Mélé, of Paris, who held a sale of pictures at the Fifth Avenue Art Galleries last week, of which notice is made elsewhere, sailed on La Lorraine on Thursday for home.

M. Emil Baumgarten sailed on Wednesday for a hurried trip to London and Paris.

Mr. Joseph Duveen arrived on the Lusitania last week on his annual winter visit to New York.

A number of busts by Courtney Pollock, the English sculptor, will be exhibited at the Scott & Fowles Galleries, No. 590 Fifth Avenue, on Jan. 31, to remain on view through Feb. 14.

The exhibition of the Cyrus J. Lawrence art collections at the American Art Galleries this week, and their sale there on Thursday and yesterday afternoons, with the sale of the pictures at Mendelssohn Hall last evening, was the event of the week in the art world. Full notice of the sale will be made in next week's issue.

Mr. H. Van Slochem has leased the old Noe Galleries at Fifth Avenue and 41st Street where he will exhibit Old Masters.

The Greven Gallery of Berlin has leased the old Oehme Galleries, No. 320 Fifth Avenue, at 32nd Street, and will soon hold an exhibition of Old Masters there.

Paintings by Mary Curtis Ricardson and landscapes by Ben Foster will be shown at the Macbeth Gallery, No. 450 Fifth Avenue, from Jan. 20 to Feb. 2.

The Anderson Art Galleries, 12 East 46th Street, announce the exhibition and sale next week of a fine collection of Japanese prints and books, by Utamaro, Haronubu, Toyokuni, Hokusai, Kunisada, etc. The sale will take place on the evenings of Jan. 27, 28, at 8.15 o'clock.

An interesting collection of rich Oriental rugs, carpets, and wall hangings from Tabriz, Kerman, Ispahan, Teheran, Cashmere, Constantinople, and the mountain places of the nomadic tribes traditionally noted in the loom art of the East, will be placed on exhibition in the Fifth Avenue Art Galleries, Monday, Jan. 24, and will be dispersed there at auction by Mr. James Silo on the afternoons of Thursday to Saturday, Jan. 27-29.

This collection is a choice residue left in trust in the places named (and others) by a former high official of the Persian Imperial House, whose recent return to the Orient has enabled him to superintend their gathering together from these various places and, with the assistance of Messrs. Donchian Bros., to have them immediately shipped to this country. The owner, Gen. Socrate Kahn, has decided to sell the collection.

THAT KANSAS CITY MUSEUM.

In an earlier number of Art Notes I referred to the Kansas City Common Council in rather glowing terms. It had been reported that the Council had voted a sum of money sufficient to insure the building of a city museum that would take its place beside that of St. Louis and other cities of the middle West. It seems that the report was greatly exaggerated. Not only has no money been appropriated, but, apparently no need of such a museum is felt by those in authority. I am led to believe, however, that those who really know pictures and allied arts, feel keenly the lack of a suitable home for them. Civic pride cries out when year after year choice loan collections visit the neighborhood, invariably "passing by on the other side" the City-on-the-Kaw. Fortunately, the Art Institute, an organization which appears to be in good hands, is alive to the city's deficiency, and I sincerely hope that its desire for new and commodious quarters may soon be realized.—Macbeth's Art Notes.

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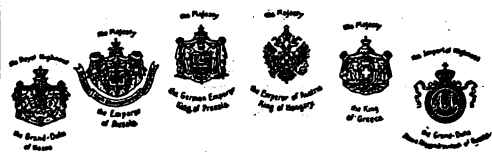
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